

RELATIVE INTELLECTUAL POWER IN THE POETRY OF
PABLO NERUDA AND JUAN RAMÓN JIMÉNEZ
AS DETERMINED BY THE RELATIVE POSITIONS AND
CLASSES OF ADJECTIVES IN THEIR POETIC
ART

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Patricia D. Smith
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ABSTRACT FOR A MONOGRAPH ON THE RELATIVE INTELLECTUAL POWER
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Patricia D. Smith, Candidate for M. A.
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Director of Thesis: 

The position of adjectivals in a sentence has been found by linguistic grammarians to evoke a certain intellectual and emotive power. The work of A. S. Hornby with the English language, for example, has made it known that there are at least fourteen subclasses of adjectivals, all running to the left of the nounal, or prenominal position.

Reading from right to left, the subclasses are those of the proper adjective, adjectives of touch, adjectives of color, adjectives of shape, adjectives of age, adjectives of location, adjectives of climate, adjectives of balance, adjectives of motion, adjectives of size, adjectives of value, and adjectives derived from verbs.

In this monograph, a linguistic search was made into the usage of adjectivals in the Spanish language, and it was determined that the same fourteen subclasses of adjectives do exist

in the Spanish language as in the English language. It was determined that in English the subclasses of adjectives are fixed with relationship to each other and with relationship to their positions before the nouns they signal. In contrast to the English language, where placing the adjective after the noun increases intellectual force and decreases emotive force, it was determined that the Spanish language does not have fixed positions for most adjectives, as they may both precede and follow the noun.

Pablo Neruda: A New Decade, Poems 1958-1967 and Juan Ramón Jiménez' Platero y Yo were the works of the two contemporary Spanish poets that were chosen to be examined for the usage and positioning of adjectivals. The same number of sample pages were used in the works of both poets to obtain the random sampling of adjectivals.

The findings of the monograph indicated, along with other techniques, that this method would show the direction of one writer as compared and contrasted with another. It was concluded that the method of subclassification and placement of adjectives has enough promise to be advanced as a descriptive device for other forms of literature, or from other writers in the Spanish tongue as well as writers in the English language.

Accepted by:

Lubins, Chairman
Victor Venetozzi

Accepted by the faculty of the School of Humanities, Morehead
State University, in partial fulfillment of the requirements for
the Master of Arts Degree.

L. W. Baur

Director of Thesis

Master's Committee:

L. W. Baur

, Chairman

Paul Baur

Victor Ventlozzi

Date

July 12, 1975

TABLE OF CONTENTS

Chapter		Page
1.	NATURE OF THE MONOGRAPH, PROCEDURE, PREVIOUS WORK, PURPOSE, AND SPECIFIC ELEMENTS TO BE PROVEN, AND DEFINITIONS	1
	NATURE OF MONOGRAPH.	1
	PURPOSES	4
	PREVIOUS WORK IN THE FIELD	4
	SPECIFIC ELEMENTS TO BE PROVEN	5
	PROCEDURE.	6
	TERMS TO BE DEFINED.	7
2.	THE NUMBER AND POSITIONS OF SUBCLASSES OF SPANISH ADJECTIVES	8
	PROPER ADJECTIVE	10
	ADJECTIVE OF TOUCH	10
	COLOR ADJECTIVE.	11
	ADJECTIVE OF SHAPE	11
	ADJECTIVE OF AGE	11
	ADJECTIVE OF LOCATION.	11
	ADJECTIVE OF CLIMATE	12
	ADJECTIVE OF BALANCE	12
	ADJECTIVE OF MOTION.	12
	ADJECTIVE OF SIZE.	12
	ADJECTIVE OF VALUE	12

Chapter	Page
ADJECTIVES DERIVED FROM VERBS	12
3. ANALYSIS OF THE POETRY OF PABLO NERUDA.	14
SUBCLASSES OF ADJECTIVALS	15
NUMBER OF ADJECTIVALS	15
VALUE ADJECTIVALS	16
ADJECTIVES DERIVED FROM VERBALS	16
ADJECTIVES OF COLOR	18
ADJECTIVES OF SIZE.	18
ADJECTIVES OF LOCATION AND MOTION	18
ADJECTIVES OF TOUCH AND SHAPE	19
ADJECTIVES OF SMELL, TASTE AND CLIMATE.	20
BALANCE, AGE AND PROPER ADJECTIVES.	20
4. ANALYSIS OF THE POETRY OF JUAN RAMON JIMÉNEZ.	22
SUBCLASSES OF ADJECTIVALS	23
NUMBER OF ADJECTIVALS	23
VALUE ADJECTIVALS	24
ADJECTIVES OF COLOR	24
ADJECTIVES DERIVED FROM VERBS	25
ADJECTIVES OF SIZE.	25
ADJECTIVES OF TOUCH, CLIMATE AND LOCATION.	25
ADJECTIVES OF SHAPE	26
ADJECTIVES OF AGE AND PROPER ADJECTIVALS	26
ADJECTIVES OF MOTION, TASTE, BALANCE AND SMELL	26
A COMPARATIVE TABLE INDICATING THE RELATIVE FREQUENCY OF ADJECTIVALS IN EACH CATEGORY	28

5. A COMPARATIVE ANALYSIS OF THE ADJECTIVALS OF PABLO NERUDA AND JUAN RAMÓN JIMÉNEZ.	29
VERB SUBCLASSIFICATION	30
VALUE SUBCLASSIFICATION	30
COLOR SUBCLASSIFICATION	31
SIZE SUBCLASSIFICATION.	31
CLIMATE SUBCLASSIFICATION	31
MOTION SUBCLASSIFICATION.	32
SUBCLASSIFICATIONS OF TOUCH, CLIMATE AND SHAPE	32
TIME SUBCLASSIFICATION.	32
SUBCLASSIFICATIONS OF BALANCE, TASTE AND SMELL	33
PROPER ADJECTIVALS.	33
6. SUMMARY OF THE FINDINGS OF CHAPTERS THREE, FOUR, FIVE	34
BIBLIOGRAPHY.	38
APPENDICES.	39
A. PAISAJE GRANA	40
B. EL LORO	41
C. LA AZOTEA	42
D. RETORNO	43
E. LA VERJA CERRADA.	44
F. DON JOSE, EL CURA	45
G. LA PRIMAVERA	46

H.	EL ALJIBE	4
I.	EL PERRO SARNOSO.	48
J.	REMANSO	49
K.	CABALLOS.	50
L.	CUÁNTO PASA EN UN DÍA	51
M.	SOMBRE MI MALA EDUCACION.	52
N.	AL PIE DESDE SU NIÑO.	53
O.	SUEÑOS DE TRENES.	54
P.	PARTENOGENESIS	55
Q.	REGRESO A UNA CIUDAD	56
R.	AY QUE SÁBADOS MÁS PROFUNDOS!.	57
S.	POBRES MUCHACHOS.	58
T.	SUEÑO DE GATOS.	59

CHAPTER ONE

NATURE OF THE MONOGRAPH, PROCEDURE, PREVIOUS WORK, PURPOSE, AND SPECIFIC ELEMENTS TO BE PROVEN, AND DEFINITIONS

NATURE OF THE MONOGRAPH

This monograph deals with the question as to whether it makes any difference, personality-wise or response-wise, to the reader when he finds classes of adjectives to the right or to the left of nouns in Spanish. The nature of this monograph will be stylistic, analytic, and descriptive. Of course, it is first essential to point out that in English there are different classes of adjectives. These adjectives range from those of color, shape, and size to those that are value-oriented, that is, to those that evoke emotions -- such as those dealing with virtues or vices, as good, evil, vicious, cunning, among others.

Then, it must be determined whether classes and subclasses of adjectives exist in Spanish. If so, the very fact that there are classes and subclasses will indicate differences. Among the differences must be found the question as to whether these differences involve intellectual, sensorial or emotive matters, evocations, or responses. Thus, the work is in a way comparative as well as descriptive. Of course, the assumption is made that Spanish, like

all other languages, has order, and that the order is fundamentally a grammar order.

Now, in English, moving adjectives to the right of the verb and adverbs to the left of the verb invariably slows the speed of the sentence, thus making the sentence or expression more intellectual and less emotive. For, in nearly all languages, slowing the sentence is related to making the sentence more intellectual in nature.

Whether this is true in Spanish is to be described or proven here. In English there are at least fourteen subclasses of adjectivals, all running to the left of the nounal or pre-nominal position. Reading from right to left, the subclasses are those of the proper adjective, adjectives of touch, adjectives of color, adjectives of shape, adjectives of age, adjectives of location, adjectives of climate, adjectives of balance, adjectives of motion, adjectives of size, adjectives of value, and adjectives derived from verbs.

It is not contended that this list is exhaustive. But the list is functional, and is an expanded list in comparison to that of A. S. Hornby's original list or treatment.¹ In English, in virtually every case, the subclasses are fixed with respect to each other. If the subclasses are fixed in Spanish with respect to each other, to what extent does the presence or absence of a

¹A. S. Hornby, A Guide to Patterns and Usage in English, (London, Oxford University Press, 1954), p. 174.

certain class affect or determine the intellectual power of literature? In this case, the examination will be with respect to poetry.

Since it is likely that one poet, writing consistently and producing a substantial body of poetry, will have a certain emotive index characteristic of his art, it is better to compare or contrast two poets, writing at the same time. Here, if adjectives in subclasses and order do have any significance as to position with regard to each other and with regard to being after or before the noun, the phenomena should stand out clearly.

The fact that placing adjectives after the noun in English increases intellectual force and decreases emotive force does not control this linguistic matter for Spanish. It is mandatory to determine the number of the position of adjectives with relation to intellectual-emotive ratios within the context of the Spanish language.

However, light will be shed, incidentally, on the difference between English and Spanish treatment of adjectives. In order to provide specific and concrete figures and art for measurement, the poetic art of the Spanish contemporary poets Neruda and Jiménez will be examined. It is pointed out that there is no attempt or desire to evaluate the two poets as such, only to use their art to determine relative intellectual power according to positioning of adjectives in Spanish poetry.

PURPOSES

The nature of this monograph is to demonstrate that there are relative positions for adjectives with respect to each other in Spanish and that the positioning with respect to the classes themselves and with respect to being before or after the nouns does exist.

Then, the purpose is to determine whether or not the positions of the adjectives control, in one way or another, the intellectual nature of the poetry. This intellectual nature focuses upon the fact that the less one thinks with feeling, the less emotive in approach the linguistic statements are. The slowing of the utterance within the phrases and within clauses in English de-emotionalizes utterances. If this is so in English, is it so in Spanish?

Poets must vary among themselves as to content, but also as to ratios of sensorial appeal, emotive appeal, and intellectual appeal. It is one of the purposes of this monograph to discover whether such differences do occur within the poetic art of Neruda and Jiménez.

That there is the final purpose of discovering whether the method does have enough promise to be advanced as a descriptive device for other forms of literature or for other writers in the Spanish tongue.

PREVIOUS WORK IN THE FIELD

The availability of works connected with this subject matter is limited. A. S. Hornby's The Teaching of Structural

Word and Sentence Patterns² and A Guide to Patterns and Usage in English³ have considered the force and position of sub-classes of adjectivals with respect to evoking intellectual and emotive power or force. Other comparative studies between Spanish and English which deal with the phonological as well as the structural aspects of both languages have been done by Raul F. Lagos in his Comparative Analysis of Determination of Parts of Speech by Structure in American-English and in Spanish⁴ and by Robert P. Stockwell, J. D. Bowen, and J. W. Martin in The Grammatical Structures of English and Spanish.⁵

SPECIFIC ELEMENTS TO BE PROVEN

It is to be proven that there are or that there are not specific positions for adjectives in Spanish. It is also to be proven that the classes of adjectives, if they exist, are in a certain fixed or variable order to each other. It is to be shown that the Spanish language does convey certain meanings when the phonological speed of the sentence is increased or decreased.

²A. S. Hornby, The Teaching of Structural Words and Sentence Patterns, (London, Oxford University Press, 1954).

³A. S. Hornby, Patterns.

⁴Raul Lagos, Comparative Analysis of Determination of Parts of Speech by Structure in American-English and Spanish, (Morehead State University, Morehead, Kentucky, July 1971).

⁵Robert P. Stockwell, J. D. Bowen, and J. W. Martin, The Grammatical Structures of English and Spanish, (Chicago, The University of Chicago Press, 1966).

It is then to be proven that one can describe the adjective patterning unique to the art of Neruda and Jiménez. It is finally to be proven that the positioning and frequency or occurrence of adjective classes in both poets do reveal or do not reveal intellectual differences.

PROCEDURE

The monograph contains six chapters. The first chapter indicates the nature of the monograph, the purposes, the previous work done in the field, the specific elements to be proven, and the procedure. Chapter One also contains the definitions of the terms used in the monograph.

Chapter Two includes the results of determining the number and positions of subclasses of Spanish adjectives. It includes what happens when adjectives are moved before and after nouns and also the nature and quality of each subclass of adjectives. It also contains the effects derived from speeding up or slowing down the phonological rate of the Spanish sentence insofar as the movement of adjectives may be concerned.

This descriptive chapter is followed by an analysis of Neruda's poetry as to the number of adjectives, as to the number of subclasses -- their positions with respect to each other -- and as to the total intellectual-emotive force based on adjectives. This third chapter is followed by attention given to Jiménez.

In the fourth chapter dealing with the poetry of Jiménez, parallel treatment is given to the art of Jiménez, treatment parallel to that given to Neruda in Chapter Three.

The fifth chapter compares and contrasts the poetic art of the two poets -- intellectually-subsumed -- based on adjectival treatment and description.

The sixth chapter has a summary of the findings and a discussion of the degree of usefulness of this particular approach. Again, it is not the intent to analyze Neruda and Jiménez in any philosophical way, for one or both.

TERMS TO BE DEFINED

An adjective is that which points to or signals something about a noun. An adjectival is that which can be used as an adjective.

Subclasses of adjectives refer to the breakdown of adjectives based on such qualities as "shape," "color," "being," "proper," "size," and "value," among others; further, the subclassifying is done on another basis, that of determining verbs used as adjectives, as in "interesting," "delayed," "broken," among others.

The term "intellectual" is used in a relative sense. Since poetry by definition has its marked appeal to the emotions, the term "intellectual" simply indicates a minimal emotive force.

"Prenominal" indicates the position of an adjective subclass before a noun or nounal. "Postnominal" indicates a position to the right of the verb, as in a verb completer.

"Adjective shift" refers to the shift of an adjective to the right of the nounal. "Adverbial shift" refers to the movement of an adverb from its fourth position to the first position in a sentence.

CHAPTER TWO
THE NUMBER AND POSITIONS OF SUBCLASSES OF SPANISH
ADJECTIVES

In this monograph the differences and similarities of the subclasses of Spanish and English adjectives will be examined. The traditional definition of the adjective in English points out the function of the adjective:

An adjective is a word
that modifies a noun or
pronoun.⁶

In Spanish, the following definition of an adjective is given:

El nombre adjetivo, llamado
también únicamente adjetivo,
es aquella parte de la oración
que se junta al sustantivo
para calificarlo o determinarlo.⁷

In this chapter the fourteen subclasses that are known in English, all running to the left of the nounal or prenominal position, will be used. It will be determined whether these subclasses exist in Spanish or whether they appear in the prenominal or postnominal positions or whether they appear in both positions.

⁶John M. Kiezek and Walker Gibson, The MacMillan Handbook of English, (New York: The MacMillan Company, 1960), p. 35.

⁷La Academia Española, Gramática de la Lengua Española, (Madrid, Perlado, Paéz y Compañía, 1920), p. 27.

We are excluding the Postregular Determiners (N-3), the Regular Determiners N-4, and the Preregular Determiners (N-5).⁸ As an example of each in English there are

(N-3) The first boy won.

N-4 John's first prize was a car.

(N-5) Only John's first prize was valuable.

In Spanish, position minus four is occupied by the unique item todo. Position minus three is occupied by a class designated as "determiners." These are el, un, el; the demonstratives este, ese, aquel; and the possessives when they precede the noun.⁹

Up to this point the classification is neat and inclusive: the relative order is fixed, and only one item from a class is allowed. All the previous positions are excluded for this monograph.

In the Spanish language, the limiting and descriptive adjectives cannot be organized neatly without working out a subclassification, without cross-classifying many of the subclassified forms, and without supplying a set of special rules to account for exceptions.¹⁰ For the purposes of this monograph the limiting adjectives which occupy position minus 3 and position minus 2, will be excluded. Solely used will be the descriptive adjectives of which there are at least fourteen subclasses, all running to the left of the nounal or prenominal position. Reading

⁸Dr. L. W. Barnes, Syllabus for English 405G: Linguistics - Grammar. (Morehead State University, Morehead, Kentucky, 1972), p. 128.

⁹Stockwell, Bowen and Martin, op. cit., p. 87.

¹⁰Stockwell, Bowen and Martin, op. cit., p. 87.

from right to left, the subclasses are those of the proper adjective, adjectives of touch, adjectives of color, adjectives of shape, adjectives of age, adjectives of location, adjectives of climate, adjectives of balance, adjectives of motion, adjectives of size, adjectives of value, and adjectives derived from verbs.

Now to be determined is whether these subclasses exist in Spanish and whether they appear in both the prenominal or postnominal positions. The first subclass is that of the proper adjective:

English: John is an American boy.

Spanish: Juan es un muchacho americano.

In Spanish some descriptive adjectives are usually considered to have a distinguishing function, and, therefore, follow the noun.¹¹ These include adjectives of nationality.

The next subclass of the adjectival is that of adjectives of touch:

English: The soft Shetland pony was my favorite.

Spanish: a) El caballito suave y Shetland era mi favorito.

b) El suave caballito Shetland era mi favorito.

The adjective can precede or follow the noun with distinct expressive force. If it comes before, it makes the quality evident. Put after, the adjective has an affective or subjective force or the force of an epithet.¹² If there are various adjectives that qualify, their placement will depend on the rhythm and expressive worth of each one.

¹¹Stockwell, Bowen and Martin, op. cit., p. 90.

¹²Martin Alonso, Gramática del Español Contemporáneo, (Aldus, S. A. Artes Graficas, Madrid, 1968), p. 47.

Following adjectives of touch, are those of color:

English: the white hat the white snow
 Spanish: el sombrero blanco but la blanca nieve

A usually distinguishing adjective may be placed before the noun if the speaker wishes to describe a normal characteristic of that noun.¹³ If it is to be differentiated from other nouns of its type, it will follow the noun.

The next examples are those of adjectives of shape:

English: a round table
 Spanish: una mesa redonda

Following this classification are found adjectives of age:

English: an old friend
 Spanish: un amigo viejo (an old - elderly - friend)
 un viejo amigo (an old - long-standing - friend)

In Spanish many adjectives have a significant difference in meaning when they are placed before or after the noun.¹⁴ As seen in the previous examples, the same word may carry two different meanings, depending on its placement with relationship to the noun it modifies.

Following, we have adjectives of location:

English: the distant mountains
 Spanish: las montañas lejanas

The primary function of an adjective that is placed after the noun is to set that noun off from others of its kind.¹⁵ That is, "distant" is not a general characteristic of mountain. Rather, it distinguishes the mountain it describes from other mountains.

¹³Da Silva and Lovett, A Concept Approach to Spanish, (New York, Harper and Row, 1965), p. 161.

¹⁴Da Silva and Lovett, op. cit., p. 161.

¹⁵Ibid., p. 163.

We now have the following subclasses, in order:

Adjectives of climate:

English: the mild weather
Spanish: el tiempo templado

Adjectives of balance:

English: the level road
Spanish: el camino nivel

Adjectives of motion:

English: the running stream
Spanish: el arroyo corriente

Adjectives of size:

English: the large town
Spanish: un gran pueblo (a great town)
un pueblo grande (a large town)

Some adjectives in Spanish, of which large (grande) is one, express an easily-discernible semantic distinction when placed before or after a noun.¹⁶ As can be noted, the whole meaning of a sentence can be changed by the placement of certain adjectives.

Adjectives of value:

English: my rich Venezuelan uncle
Spanish: mi rico tio venezolano

When, in Spanish, two or more adjectives that modify one noun are handled, one adjective may be placed before the noun and one (or more) after the noun.¹⁷ The shorter, or subjective adjective will precede.

Adjectives derived from verbs:

English: a kneeling figure
Spanish: una figura arrodillada

In Spanish and English, the adjective most closely identified with the noun appears closest to it. Since two adjectives can appear

¹⁶ Stockwell, Bowen and Martin, op. cit., p. 89.

¹⁷ Da Silva and Lovett, op. cit., p. 163.

after the Spanish noun, the order appears to be reversed from the point of view of English:¹⁸

English: a pretty, little house
 Spanish: una casa pequeña y bonita

English: the happy, old man
 Spanish: el hombre viejo y contento

Using these preceding examples, one draws the conclusion that there are also fourteen subclasses of adjectivals in Spanish, but, unlike English, Spanish does not have a fixed position for most adjectives. Spanish adjectives both precede and follow the noun. However, many adjectives do have a fairly specific position in normal use, and if that position is changed, the adjective acquires a special emphasis or a different connotation.

In the following chapter, the poems of Pablo Neruda will be studied with regard to his use and position of adjectives. In English, adjectives to the left of the noun evoke more emotive force than when they stand to the right. It is to be determined whether the position and frequency of Neruda's use of adjectives determine their relative intellectual or emotive power.

¹⁸ Stockwell, Bowen and Martin, op. cit., p. 93.

CHAPTER THREE

ANALYSIS OF THE POETRY OF PABLO NERUDA:

THE NUMBER OF ADJECTIVES THE NUMBER OF SUBCLASSES THEIR POSITIONS AND INTELLECTUAL AND EMOTIVE POWER

The book of Pablo Neruda's poems chosen for this monograph is Pablo Neruda: A New Decade. Poems (1958-1967). The Number "eight" is chosen at random, in order to furnish a 12½% sample, and every eighth page is taken for the purpose of studying Neruda's usage of adjectivals. A sample ten pages of his works is found in the appendix with the adjectivals underlined.

The adjectivals are placed in varying subclasses according to their meaning in the sentence. For example, "un gran hombre" - "a great man" is a value judgement and is placed in the subclassification "Value," while "un hombre grande" - "a large man" is a matter of size and is placed in this particular subclassification. In order to be objective with subclassifications, one must consider the adjective in relation to the entire poem. In this monograph it is assumed that the three aspects of man's personality, the sensory, the emotive and the mental are all involved in each poet's work. By comparing and contrasting each poet's use of adjectivals, it is assumed that one of these aspects will be dominant.

PABLO NERUDA: A NEW DECADE

POEMS 1958 - 1967

SUBCLASSES OF ADJECTIVALS

Proper	3
Touch	10
Color	37
Shape	11
Age	3
Location	17
Climate	9
Balance	5
Motion	16
Taste	5
Smell	5
Size	23
Value	60
Verb	<u>23</u>
	230
Total Number of Pages	276
Sample Number of Pages	34
Total Number of Adjectives	230
Postnominal Position of Adjectives	150
Prenominal Position of Adjectives	80

From the preceding table it is noted that the subclassification "Value" contains one-third again as many adjectives as that of "Color," which follows it in number. This frequent use of "Value" oriented adjectives places a heavy emphasis on intellect, man's problems, thought-provoking, rather than concrete aspects. Neruda's use of such adjectivals as "estimables," "profundos," "inexorable," "puro," "miserable," "claro," "solemne," "insufribles" places his emphasis on thought.

Of the sixty value adjectives used, the most prevalent is the adjective "puro," which the poet uses seven times in the sample pages analyzed. Of the seven usages six are in the postnominal position and only one in the prenominal. "Puro," being a descriptive adjective, normally follows the noun in Spanish, and this usage is employed by Neruda. Changing its position in the one instance evokes more emotive force, but the overall implication made is intellectual.

In contrast to the purely abstract connotation of "puro" in the value subclassification is the sensory image of "desnuda." This is the next most frequently used adjectival; it is used six times, and is found five times in the postnominal position and once in the prenominal position. Although "desnuda" indicates the concreteness of the purely physical, its usage almost exclusively in the postnominal position clearly gives an intellectual approach to the physical world.

Adjectives derived from verbs give force to poetry: it is concluded that in addition to being intellectually-oriented because

of his use of value adjectives, Neruda's poetry is forceful, energetic and stirring. This conclusion is drawn because of the frequent occurrence of verb adjectivals in his poetry. Twenty-three adjectives derived from verbs are to be found in the thirty-four sample pages of Pablo Neruda: A New Decade. Of these twenty-three adjectives derived from verbs, twenty-two are placed in the post-nominal position. It is interesting to note that the only adjective derived from a verb used in the prenominal position is also the adjective most frequently used in the subclassification. This adjectival is "ahogado."

The adjectival "ahogado" is used in these three contexts: "ahogada submarina," "los techos ahogados," and "los caballos ahogados." The normal position for this descriptive adjective in Spanish is postnominal, and the last two examples, "drowned roofs" and "drowned horses" are in this normal position. They do not evoke as much emotive force as "drowned submarine," which has the adjectival in the prenominal position. Since a drowned submarine is more unlikely than either of the other two examples, it is assumed that Neruda uses the prenominal position to evoke emotive force.

The frequent use of the "ing" form in "buscando," "llenando," "perforando," "peleando," "mostrando," gives the poet's awareness of continuing -- of a future. Yet, the past participle form /-ed/ is also found in "perdido," "cercenado," "remendada," "caida," "quemado." The references to past and future in almost equal numbers clearly refer to the mental aspect of the poet's personality; he thinks of the finality of the past, yet still searches in the future.

The physical world that surrounds the poet has greatly influenced his writings, as shown by the extensive use of color adjectives. Dominant in this category are the earthy and sensuous color adjectives "verde," "roja," "amarillo," "naranjado," "ambarino." Related to the intellectual mood of the poet are the color adjectives "opaca," "pálida," "transparente," "oscura," which are more thought-provoking than the concrete colors of the physical world. Of the twenty-seven color adjectives only five are in the prenominal position and, of these five, none are the colors directly associated with the poet's physical or sensorial world.

Twenty-three adjectivals are concerned with the category labeled "size." Fourteen of these are directly related to something large: "imenso," "vasto," "profundo," "espléndidas," "plena," "largos." Of these, "plena" is used four times and all in the prenominal position, showing the emotive feeling this adjective stirs in the poet. In this category, completely opposite to the three subclassifications previously mentioned, only five of the twenty-three are used in the postnominal position. It is suggested that Neruda uses, in particular, adjectives related to largeness or vasteness for emotive force and to give the reader Neruda's sweeping awareness of his physical world. The relatively few postnominal size adjectives carry little suggestion of an intellectual feeling for the poet's physical world.

This physical world is again apparent in the categories of location and motion, which are next most frequently used in these

sample poems. The subclassification "location" contains seventeen adjectives, and "motion" contains sixteen. Of the seventeen location adjectives, twelve are in the postnominal position, and in the motion category, nine of the sixteen adjectives are in this position. The choice of location adjectives such as "subterraneo," "terrestre," "nocturno," "escondidas," "remotas," indicates the poet's concern with the sensory, earthly world as opposed to the heavenly world which is referred to only twice with the adjective "celestiales." The use of twelve of the seventeen adjectives in the postnominal position also creates an awareness of the poet's reasoning and thinking rather than his concentration on emotion. The fairly even distribution of the adjectives in the motion category between the postnominal and the prenominal positions, indicates the balancing of views between the emotive and intellectual judgements of the poet. Adjectives used such as, "incesante," "perpetue," "reverberante," "palpitante," "errante," indicate the restlessness and searching qualities in Neruda's poems.

The subclasses of touch, shape, smell, taste and climate all refer to the poet's sensory world. The most frequently-used are the adjectives of touch and shape, the most sensuous of the classifications, with ten and eleven respectively. Of these adjectives of touch, "dura," is used five times-- exactly half-- and, of the other touch adjectives, the majority refer to the strong, earthy element, rather than to light and soft elements, such as the adjective "brusco." Five adjectives of touch-- half, also-- fall in the postnominal position, pointing towards the

conclusion that even though touch is sensory, the poet's views are more of reason than emotion.

In the subclassification shape are found eleven adjectives, and of these eleven, "rotas" is used five times -- all in the postnominal position. "Rotas" could also be put in the verb category (rompir - to break), but the manner in which it is used in the poems, "las calles rotas," "madera rota," "puertas rotas," "sal rota," the reference is more of the physical shape than of an action which has been done.

The categories of smell, taste and climate have five, five and nine adjectives respectively. The adjectives of smell, "oloroso," "fragrante" and "fresca" are all used in the postnominal position with exception of "fresca," used once in the prenominal. All of these adjectives refer to sweet-smelling fragrances that are associated with the physical world; something is enjoyed, but does not evoke strong emotion.

Of the adjectives in the subclassification taste, "salabre," "amargo," "dulce," only "dulce" refers to something sweet, and only "dulce" is in the prenominal position. This inference indicates that the poet looks at the bitter element of his physical world with reason and thought.

"Frio" in the subclassification climate accounts for four of the nine adjectives, and it is found only in the postnominal position. Of the remaining five, only one is found in this position, indicating a balance between reason and emotion in this category.

The categories of balance and age and proper contain five, three, and three adjectives respectively. All of the five balance

adjectives with the exception of one fall to the prenominal position. All three of the age adjectives refer to "old" and two of them hold the prenominal position. One of the three proper adjectives holds this position.

Of the two-hundred and thirty adjectivals studied for the purpose of this paper, one-hundred and fifty hold the postnominal position, an almost two to one ratio over the eight adjectives in the prenominal position. Since the normal position for descriptive adjectives in the Spanish language is postnominal, and the position is changed to prenominal for the purpose of evoking more emotive force, the conclusion is drawn that Neruda's view of his world in this particular poetry is more intellectual than emotional. Of the three aspects of man's personality, the sensory, the emotive and the mental, the mental appears to dominate these selections of Neruda's poetry.

CHAPTER FOUR

ANALYSIS OF THE POETRY OF JUAN RAMÓN JIMÉNEZ

THE NUMBER OF ADJECTIVES

THE NUMBER OF SUBCLASSES

THEIR POSITIONS AND INTELLECTUAL AND EMOTIVE POWER

The poetry of Juan Ramón Jiménez chosen for this monograph is the book Platero y Yo. The same random number, eight, chosen to furnish the 12½% sample, is used for the pages to be analyzed. All the descriptive adjectives are taken from these pages for the purpose of studying Jimenez's usage of adjectivals. A sample ten pages of his poetry is found in the appendix, with the adjectivals underlined.

PLATERO Y YO
JUAN RAMÓN JIMÉNEZ

SUBCLASSES OF ADJECTIVALS

Proper	11
Touch	22
Color	98
Shape	16
Age	12
Location	17
Climate	18
Balance	3
Motion	6
Taste	5
Smell	3
Size	44
Value	140
Verb	<u>55</u>

450

Total Number of Pages 248

Sample Number of Pages 31

Number of Adjectives 450

Postnominal Position
of Adjectives 362

Prenominal Position
of Adjectives 88

As with the poetry of Neruda, by comparing and contrasting Jiménez's use of adjectivals, it is assumed that one of the three aspects of man's personality, the sensory, the emotive or the mental will appear to be dominant.

From the preceding table, it is to be noted that the adjectivals classed as "value," far outnumber all the others. Of these adjectivals, the ones repeated most frequently are "fuerte," "gran," and "triste." In the lines examined, "fuerte" is always found in the normal Spanish position for this adjective, postnominal, as is "triste," with only two out of eight exceptions, while "gran" is found in the normal Spanish prenominal position. Of all the adjectivals used, ninety-five are found in the postnominal position, which makes the most dominant aspect intellectual, as far as the positioning is concerned; however, the adjectivals themselves describe both physical aspects and sensory states of mind as witnessed by the frequent usage of "fuerte" and "gran" as well as by "triste" and "alegre."

The ninety-eight adjectivals in the subclassification color are used to describe physical phenomena and to establish mood and setting. Color is clearly a dominant force in Jiménez's poetry, and of all the colors used, "blanco" is used most frequently, thirteen times, all in the postnominal position. This repeated use of "blanco," as well as of "negro," used seven times, indicates an intellectual rather than emotional viewpoint in this poetry. The earthy colors, "rosa," "verde," "amarillo," "roja," "azul" indicate his love of beauty in his physical world and his strong sensory feeling for his environment. The frequent use of the adjective "claro" to describe

his physical world indicates Jiménez's perceptiveness and response to his surroundings.

The verb derivations, fifty-five, are not forceful physical words, and nearly all carry the "ado, ido" inflection, which implies the past. These verb adjectives, "caída," "pintado," "encendido," "cerrado," "limpiado," and "escogida" are not powerful words which push the action forward, but rather imply that what happened in the past is now influencing the poet's reasoning. "Lloroso," "transfigurada," "exaltado," "confundido" suggest emotional states of sensory origin. Of the "iendo," "ando" adjectivals indicating drive and forward movement, only four, "cojeando," "tropezando," "enrojeciendo," "corriendo" are used. They are all in the thought-provoking position, indicating the dominant intellectual aspect of Jiménez's personality.

Although the value adjectives outnumber the sensorial ones, there is still considerable emphasis on the physical world with the ninety-eight color adjectives and forty-four size adjectives. In the subclass size, by far the most frequently used is the adjective "largo," and all of its eight usages are in the emotive prenominal position. The poet's feeling for his homeland is reflected in his use of adjectivals which reflects largeness, such as "enorme," "grande," "hondo," "ancho," "inmenso," "interminable" and "infinita." These adjectives also reflect the greatness of his emotional feelings, as well as of his physical surroundings. Of these size adjectives, half are in the prenominal position, denoting a balance between emotion and intellect.

The touch, climate, location and shape categories are used

with approximately the same frequency: 22, 18, 17, and 16 respectively. They are of the physical or sensual world. The touch adjective used most often is "blanda," found totally in the prenominal position, indicating that the poet's emotions lean toward the tender rather than toward the harsh. On the other hand, of the eighteen adjectivals in the subclassification climate, "frio," is used six times, one-third of the total, and all but once in the postnominal position. This usage suggesting an intellectual balancing of views between the above two categories to arrive at a value judgement. Fifteen of the seventeen adjectivals in the subclass location are found in the reasoning postnominal position, thus verifying the poet's intellectual view of his world. However, the adjective "celeste" is mentioned more often than any other, and this reference to heaven would point towards Jiménez's interest in the spiritual as well as in the physical side of man. All except four of the sixteen adjectivals in the category shape are found in the postnominal position, another indication of the poet's intellectual approach to his sensory world.

Jiménez is more concerned with old age than youth since nine of the twelve adjectivals referring to age are "viejo." As all but two of them are in the postnominal position, he views age with reason and with little emotion.

The eleven adjectivals in the proper subclassification are all in the normal Spanish postnominal position, indicating only reasoning and intellect.

The last four categories, which have the fewest adjectivals, are all part of the sensory environment: motion has six; taste has five; balance has three and smell also containing three.

Of the four-hundred and fifty adjectivals studied in Platero y Yo, three-hundred and sixty-two are found in the postnominal position and only eighty-eight in the prenominal. This large majority clearly shows that Jiménez's views in these particular selections are more intellectual than emotional. Even though the poet's awareness of his sensory and physical world is evident from his varied use of adjectivals in the sensory categories, it appears that of the three facets of man's personality, the sensory, the emotive and the mental, the mental appears to dominate Jiménez's poetry.

A COMPARATIVE TABLE
INDICATING THE RELATIVE FREQUENCY
OF ADJECTIVALS IN EACH CATEGORY

	Neruda	Jimenez
Verb	26	55
Value	60	140
Size	23	44
Motion	16	6
Balance	5	3
Climate	9	18
Location	17	17
Age	3	12
Shape	11	16
Color	37	98
Proper	3	11
Taste	5	5
Touch	10	22
Smell	5	3
Total Number of Pages	276	248
Sample Number of Pages	34	31
Total Number of Adjectives	230	450
Total Number of Adjectives in Postnominal Position	150	362
Total Number of Adjectives in Prenominal Position	80	88

CHAPTER FIVE

A COMPARATIVE ANALYSIS OF THE ADJECTIVALS OF PABLO NERUDA AND JUAN RAMÓN JIMÉNEZ

As seen from the preceding table, although the total number of sample pages is almost identical, the difference in the number of adjectives used is significant. It has been determined that at least fourteen subclasses of adjectives exist in Spanish, as well as English. It has also been determined that they appear in both prenominal and postnominal positions and that since the normal position in Spanish grammar for the majority of these adjectives is postnominal, the changing of position to the prenominal evokes emotive power.

In contrast with two-hundred and thirty adjectives used by Neruda, Jiménez nearly doubles the amount with four-hundred and fifty. Of marked significance, also, is the fact that even though the ratio is almost two to one for adjectives used by Jiménez, it is over four to one for postnominals over prenominals in the lines of Jiménez, and only a little less than two to one for Neruda. The conclusion may then be drawn that the overall force of intellectuality and reason is far more predominant in the poetry, of Jiménez, while sensuality and emotion are stronger, comparatively-speaking, in the lines of Neruda.

Since the ratio of adjectivals in the verb subclassification is almost two to one, the same as in the total amount of adjectivals used by Jiménez over Neruda, it is suggested that both poets use the strength and force of this category to the same degree. However, it is noted that in Neruda's poetry, the references to the past, by use of the "ado," and "ido" endings and to continuity or future with the "ando," and "iendo" are used in almost equal numbers. In the lines of Jiménez, the "iendo," and "ando" are used seldom and then only in the reasoning postnominal position. This condition indicates that to Jiménez, what has happened in the past is the force that motivates more of his reasoning, while the awareness of continuity holds equal sway with the force behind the poetry of Neruda.

Again, in the value subclassification, the percentage compared with total number of adjectivals used is almost the same: 60 of the 230 or one-fourth in the lines of Neruda and 140 of the 450 or one-third in the lines of Jiménez. Similarity occurs again, in that, for both poets, this category outnumbers all the rest. As previously noted, this frequent use of value oriented adjectives places a heavy emphasis on the reasoning processes. It has been concluded in Chapters Four and Five that the value category contains both emotive and philosophic tones for both poets because, even though the adjectivals used are sensory or referred to the physical environment, the predominance of the postnominal position is found.

For the purpose of this paper the next subclassifications are widely categorized as sensory since they pertain more to the

physical environment than to the intellect or to the reasoning processes. To both Neruda and Jiménez, color seems to have great significance, since for each man it is the second most often used category. There is some degree of difference, however, in the type of color adjectives used. Dominant for Neruda are the earthy and sensual color adjectives of "verde," "rojo," "amarillo," "naranjado," while the frequent use of "blanco," "negro," and the less vivid tones of "rosa" and "azul" in the lines of Jiménez are symbolic of less emotion and sensuousness and more intellect or spiritualism. Again, for both poets, is found the predominance of the reasoning postnominal position.

Size, another sensory element, is the next most frequently used subclassification for both poets. It is found twenty-three times in Neruda's lines, as compared and contrasted to Jiménez's forty-four references. There is again a similarity in that the majority of the size adjectivals for Neruda and Jiménez reflect largeness or vastness, and the use of the prenominal position while stronger in Neruda leads to the conclusion that both poets view their physical surroundings with strong emotive feeling.

The subclassification climate, again sensory-oriented, is used seventeen times by Neruda and Jiménez. Since the total number of adjectivals used by Jiménez is almost double those of Neruda, there is no doubt that this particular category is more significant to Neruda. The dominant use of the postnominal position by both poets verifies their intellectual view of their world. The disparity in area of concentration is noted by Neruda's almost total concern with his earthly world as contrasted with the predominant celestial references of Jiménez.

The comparison and contrast of the sixteen motion adjectives of Neruda of the total 230, to the six of Jiménez of his total 450 adjectivals lead to the conclusion that this category is of little value in the lines of Jiménez. However, the type and number of motion adjectives used by Neruda indicate a restless and searching quality in his poetry.

The subclassifications touch, climate and shape, all sensory, are in line with an overall ratio between the two poets -- that is, two to one. A difference in the two poets is again found in the type of touch adjectives used, even though their positioning is similar. For Neruda, his touch adjectives lean toward the strong and earthy rather than toward the light and tender adjectivals of Jiménez. Neruda's adjectivals in this category are equally divided between the postnominal and prenominal positions as are those of Jiménez, indicating again the poet's intellectual approach to their physical world.

In the category, climate, another similarity between the two poets is drawn from their use of the adjectival "frio." This adjectival accounts for almost half of the climate category of both poets, and totally for Neruda, and all but once for Jiménez, in the reasoning postnominal position.

No particular similarities or differences are found in the shape category of the two poets other than again the predominance of the intellectual approach through the postnominal position in the poetry of each one.

Time seems to concern Neruda and Jiménez since all three of the adjectivals of Neruda, and nine of the twelve of Jiménez

refer to old age. Neruda seems to view this area with more emotion than Jiménez because two of his three adjectivals are in the prenominal position and only two of the twelve of Jiménez are found here.

The subclassifications of balance, taste and smell have very few adjectivals for either poet. In the work of Neruda, five adjectivals suggest balance as opposed to three for Jiménez. In the taste category, there is little difference in the two men as each uses five adjectivals, and in the subclassification "smell" there are again five adjectivals for Neruda and three for Jiménez. The same suggestion is found for both poets in the category taste with adjectivals referring to something sweet in the prenominal, emotive position, and those referring to bitterness in the intellectual postnominal slot.

Proper adjectivals are found with much more frequency in the poetry of Jiménez than in that of Neruda, with eleven for Jiménez as opposed to three for Neruda -- a ratio of almost four to one as compared with the two to one ratio for the total number of adjectivals. For both poets, the normal Spanish position for the proper noun is used, with only one exception in the lines of Neruda, indicating the dominance of intellect and reason.

It is concluded from the preceeding comparisons that while similarities exist in a number of subclassifications for both poets, and that the intellectual, as opposed to the sensory or the emotive, is the strongest force in both samples of poetry, there is a difference. The ratio of four to one postnominal adjectivals for Jiménez as opposed to two to one for Neruda, makes valid the assumption that intellectuality is a stronger force in the lines of Jiménez than in the lines of Neruda.

CHAPTER SIX
SUMMARY OF THE FINDINGS OF
CHAPTERS THREE, FOUR, FIVE

It has not been the intent to analyze the poetry of Pablo Neruda and Juan Ramón Jiménez in any philosophical way, but, rather, to discover what degree of usefulness this particular approach to using the subclassification and placement of adjectives to determine the intellectual or emotive force of the sentence has in understanding Spanish literature.

A linguistic search has been made into the usage of adjectives in the Spanish language, and it has been determined that the same fourteen subclasses of adjectives do exist in the Spanish language as in the English language. Techniques used in this paper are comparative as well as descriptive. These fourteen subclasses of adjectivals have been used in comparing and contrasting for intellectual, sensorial, or emotive purposes, the sample pages from the poetry of Jiménez and Neruda. The following are the fourteen subclasses: Verb, Value, Size, Motion, Balance, Climate, Location, Age, Shape, Color, Taste, Smell, Touch, Proper. Pablo Neruda: A New Decade, Poems 1958-196, was the sample book of Neruda's poetry chosen for the monograph, and the number "eight" was chosen at random in order to furnish

a 12½% sample, and every eight page was taken for the purpose of studying Neruda's usage of adjectivals. The poetry of Juan Ramón Jiménez chosen was the book Platero y Yo, and the same random number, eight, was used for the pages to be analyzed.

Moreover, it has been determined that in English the subclasses of adjectives are fixed with relationship to each other and with relationship to their positions before the nouns they signal. In contrast to the English language, where placing the adjectives after the noun increases intellectual force and decreases emotive force, the Spanish language does not have fixed positions for most adjectives, as they may both precede and follow the noun. However, nearly all adjectives do have a specific position in a simple statement and if that position is changed, the adjective acquires a special emphasis or a different connotation.

The poetry of Pablo Neruda is earthy and sensual, little concerned with heavenly or spiritual aspects of life. These findings coincide with adjectival usage in, for example, the color category. Dominant in this category are the earthy and sensual color adjectives. The adjectives of size denote the largeness and vastness of his physical world, as do the location adjectives, which indicate the poet's concern with his sensory, earthly world. The conclusion drawn, that because of the predominantly postnominal position of his adjectives, Neruda's views in this particular poetry are more intellectual than emotional concur with critical views. It may therefore be concluded that using the positioning of adjectivals as a checking

device can be valid in this poetry of Neruda's.

The poetry of Jiménez is known mainly for its lyricism and for its descriptive qualities. As noted, the usage of adjectivals in the sample lines of Jiménez is almost double that used by Neruda. The overall force of intellectuality is also noted in the preponderance of postnominal adjectives.

No one method will prove, without question, that a piece of writing is or is not intellectually inclined. However, the findings in this monograph indicate, along with other techniques, that this method will show the direction of one writer as compared and contrasted with another. It therefore seems logical to conclude that the method of subclassification and placement of adjectives does have enough promise to be advanced as a descriptive device for other forms of literature, or from other writers in the Spanish tongue.

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APPENDICES

PAISAJE GRANA

XIX

LA CUMBRE. Ahí está el ocaso, todo empurpurado, herido por sus propios cristales, que le hacen sangre por doquiera. A su esplendor, el pinar verde se agria, vagamente enrojecido; y las yerbas y las florecillas, encendidas y transparentes, embalsaman el instante sereno de una esencia mojada, penetrante y luminosa.

Yo me quedo extasiado en el crepúsculo. Platero, granas de ocaso sus ojos negros, se va, manso, a un charquero de aguas de carmín, de rosa, de violeta; hunde suavemente su boca en los espejos, que parece que se hacen líquidos al tocarlos él; y hay por su enorme garganta como un pasar profuso de umbrías aguas de sangre.

El paraje es conocido, pero el momento lo trastorna y lo hace extraño, ruinoso y monumental. Se dijera, a cada instante, que vamos a descubrir un palacio abandonado... La tarde se prolonga más allá de sí misma, y la hora, contagiada de eternidad, es infinita, pacífica, insondable...

—Anda, Platero...

EL LORO

XX

ESTABAMOS jugando con Platero y con el loro, en el huerto de mi amigo, el médico francés, cuando una mujer joven, desordenada y ansiosa, llegó cuesta abajo, hasta nosotros. Antes de llegar, avanzando el negro ser angustiado a mí, me había suplicado:

—Zeñorito: ¿ejtá ahí eze médico?

Tras ella venían ya unos chiquillos astrosos, que a cada instante, jadeando, miraban camino arriba; al fin, varios hombres que traían a otro, lívido y decaído. Era un cazador furtivo de esos que cazan venados en el coto de Doñana. La escopeta, una absurda escopeta vieja amarrada con tomiza, se le había reventado, y el cazador traía el tiro en un brazo.

Mi amigo se llegó, carinoso, al herido, le levantó unos miseros trapos que le habían puesto, le lavó la sangre y le fue tocando huesos y músculos. De vez en cuando me decía:

—Ce n'est rien...

Caía la tarde. De Huelva llegaba un olor a marisma, a brea, a pescado... Los naranjos redondeaban, sobre el poniente rosa, sus apretados tericiopelos de esmeralda. En una lila, lila y verde, el loro, verde y rojo, iba y venía, curioseándonos con sus ojitos redondos.

Al pobre cazador se le llenaban de sol las lágrimas saltadas; a veces, dejaba oír un ahogado grito. Y el loro:

—Ce n'est rien...

Mi amigo ponía al herido algodones y vendas...

~~El pobre hombre:~~

—/Aaaay!

Y el loro, entre las lilas:

—Ce n'est rien... Ce n'est rien...

LA AZOTEA

XXI

TÚ, Platero, no has subido nunca a la azotea. No puedes saber qué honda respiración ensancha el precho cuando al salir a ella de la escalerilla oscura de madera se siente uno quemado en el sol pleno del día, anegado de azul como al lado mismo del cielo, ciego del blancor de la cal, con la que, como sabes, se da al suelo de ladrillo para que venga limpia al aljibe el agua de las nubes.

¡Qué encanto el de la azotea! Las campanas de la torre están sonando en nuestro pecho, al nivel de nuestro corazón, que late fuerte; se ven brillar, lejos en las viñas, los azadones, con una chispa de plata y sol; se domina todo: las otras azoteas; los corrales, donde la gente, olvidada, se afana, cada uno en lo suyo--el sillero, el pintor, el tonelero--; las manchas de arbolado de los corralones, con el toro o la cabra; el cementerio, adonde a veces llega, pequeñito, apretado y negro, un inadvertido entierro de tercera; ventanas con una muchacha en camisa que se seina, descuidada, cantando; el río, con un barco que no acaba de entrar; graneros, donde un músico solitario ensaya el cornetín, o donde el amor violento hace, redondo, ciego y cerrado, de las tuyas...

La casa desaparece como un sótano. ¡Qué extraña, por la montera de cristales, la vida ordinaria de abajo: las palabras, los ruidos, el jardín mismo, tan bello desde él; tú, Platero, bebiendo en el pilón, sin verme, o jagando, como un tonto, con el gorrión o la tortuga!

RETORNO

XXII

VENIAMOS los dos, cargados, de los montes: Platero, de almoraduj; yo, de lirios amarillos.

Caía la tarde de abril. Todo lo que en el poniente había sido cristal de oro, era luego cristal de plata, una alegoría, lisa y luminosa, de azucenas de cristal. Después, el vasto cielo fue cual un zafiro transparente, trocado en esmeralda. Yo volvía triste...

Ya en la cuesta, la torre del pueblo, coronada de refulgentes azulejos, cobraba, en el levantamiento de la hora pura, un aspecto monumental. Parecía, de cerca, como una Giralda vista de lejos, y mi nostalgia de ciudades, aguda con la primavera, encontraba en ella un consuelo melancólico.

Retorno... ¿Adónde? ¿De que? ¿Para qué?... Pero los lirios que venían conmigo oían mas en la frescura tibia de la noche que se entraba; oían con un olor más penetrante y, al mismo tiempo, más vago, que salía de la flor sin verse la flor, flor de olor sólo, que embriagaba el cuerpo y el alma desde la sombra solitaria.

— ¡Alma mía, lirio en la sombra!--dije.

Y pensé, de pronto, en Platero, que, aunque iba debajo de mí, se me había, como si fuera mi cuerpo, olvidado.

LA VERJA CERRADA

XXIII

SIEMPRE que íbamos a la bodega del Diezmo, yo daba la vuelta por la pared de la calle de San Antonio y me venía a la verja cerrada que da al campo: Ponía mi cara contra los hierros y miraba a derecha e izquierda, sacando los ojos ansiosamente, cuanto mi vista podía alcanzar. De su mismo umbral gastado y perdido entre ortigas y malvas, una vereda sale y se borra, bajando, en las Angustias. Y, vallado suyo abajo, va un camino ancho y hondo por el que nunca pasé...

¡Qué mágico embeleso ver, tras el cuadro de hierros de la verja, el paisaje y el cielo mismos que fuera de ella se veían! Era como si una techumbre y una pared de ilusión quitaran de lo demás el espectáculo, para dejarlo solo a través de la verja cerrada... Y se veía la carretera, con su puente y sus álamos de humo, y el horno de ladrillos, y las lomas de Palos, y los vapores de Huelva, y, al anochecer, las luces del muelle de Ríotinto y el eucalipto grande y solo de los Arroyos sobre el morado ocaso último...

Los bodegueros me decían, riendo, que la verja no tenía llave... En mis sueños, con las equivocaciones del pensamiento sin cauce, la verja daba a los más prodigiosos jardines, a los campos más maravillosos... Y así como una vez intenté, fiado en mi pesadilla, bajar volando la escalera de mármol, fui, mil veces, con la mañana, a la verja, seguro de hallar tras ella lo que mi fantasía mezclaba, no sé si queriendo o sin querer, a la realidad...

DON JOSE, EL CURA

XXIV

YA, PLATERO, va ungido y hablando con miel. Pero la que, en realidad, es siempre angélica, es su burra, la señora.

Creo que lo viste un día en su huerta, calzones de marinero, sombrero ancho, tirando palabrotas y guijarros a los chiquillos que le robaban las naranjas. Mil veces has mirado, los viernes, al pobre Baltasar, su casero, arrastrando por los caminos la quebradura, que parece el globo del circo, hasta el pueblo, para vender sus miseras escobas o para rezar con los pobres por los muertos de los ricos...

Nunca oí hablar más mal a un hombre ni remover con sus juramentos más alto el cielo. Es verdad que él sabe, sin duda, o al menos así lo dice en su misa de las cinco, dónde y cómo está allí cada cosa... El árbol, el terrón, el agua, el viento, la candela, todo esto tan gracioso, tan blando, tan fresco, tan puro, tan vivo, parece que son para él ejemplo de desorden, de dureza, de frialdad, de violencia, de ruina. Cada día, las piedras todas del huerto reposan la noche en otro sitio, disparadas, en furiosa hostilidad, contra pájaros y lavanderas, niños y flores.

A la oración, se trueca todo. El silencio de don José se oye en el silencio del campo. Se pone sotana, manteo y sombrero de teja, y casi sin mirada, entra en el pueblo oscuro, sobre su burra lenta, como Jesús en la muerte...

LA PRIMAVERA

XXV

¡Ay, qué relumbres y olores!
 ¡Ay, cómo rien los prados!
 ¡Ay, qué alboradas se oyen!

ROMANCE POPULAR

EN MI DUERMEVELA matinal, me malhumora una endiablada chillería de chiquillos. Por fin, sin poder dormir más, me echo, desesperado, de la cama. Entonces, al mirar al campo por la ventana abierta, me doy cuenta de que los que alborotan son los pájaros.

Salgo al huerto y canto gracias al Dios del día azul. ¡Libra concierto de picos, fresco y sin fin! La golondrina riza, caprichosa, sue gorjeo en el pozo; silba el mirlo sobre la naranja caída; de fuego, la oropéndola charla, de chaparro en chaparro; el chamariz ríe larga y menudamente en la cima del eucalipto, y, en el pino grande, los gorriones discuten desaforadamente.

¡Cómo está la mañana! El sol pone en la tierra su alegría de plata y de oro; mariposas de cien colores juegan por todas partes; entre las flores, por las casa--ya dentro, ya fuera--, en el mamantial. Por doquiera, el campo se abre en estallidos, en crujidos, en un hervidero de vida sana y nueva.

Parece que estuviéramos dentro de un gran panal de luz, que fuese el interior de una inmensa y cálida rosa encendida.

EL ALJIBE

XXVI

MÍRALO: está lleno de las últimas lluvias, Platero. No tiene eco, ni se ve, allá en su fundo, como cuando está bajo, el mirador con sol, joya policroma tras los cristales amarillos y azules de la montera.

Tú no has bajado nunca al aljibe, Platero. Yo sí; bajé cuando lo vaciaron, hace años. Mira: tiene una galería larga, y luego un cuarto pequeñito. Cuando entré en él, la vela que llevaba se me apagó y una salamandra se me puso en la mano. Dos friós terribles se cruzaron en mi pecho cual dos espadas que se cruzaran como dos fémures bajo una calavera... Todo el pueblo está socavado de aljibes y galerías, Platero. El ajilbe más grande es el del patio del Salto del Lobo, plaza de la ciudadela antigua del Castillo. El mejor es éste de mi casa, que, como ves, tiene el brocal esculpido en una pieza sola de mármol alabastrino. La galería de la iglesia va hasta la viña de los Puntales y allí se abre al campo, junto al río. La que sale del hospital nadie se ha atrevido a seguirla del todo, porque no acaba nunca...

Recuerdo, cuando era niño, las noches largas de lluvia, en que me desvelaba el rumor sollozante del agua redonda que caía, de la azotea, en el aljibe. Luego, a la mañana, íbamos, locos, a ver hasta dónde había llegado el agua. Cuando estaba hasta la boca, como está hoy. ¡qué asombro, qué gritos, qué admiración!

...Bueno, Platero. Y ahora voy a darte un cubo de esta agua pura y fresquita, el mismo cubo que se bebía de una vez Villegas, el pobre Villegas, que tenía el cuerpo achicharrado ya del coñac y del aguardiente...

EL PERRO SARNOSO

XXVII

VENIA, a veces, flaco y anhelante, a la casa del huerto. El pobre andaba siempre huido, acostumbrado a los gritos y las pedreas. Los mismos perros le enseñaban los colmillos. Y se iba otra vez, en el sol del mediodía, lento y triste, monte abajo.

Aquella tarde, llegó detrás de Diana. Cuando yo salía, el guarda, que en un arranque de mal corazón había sacado la escopeta, disparó contra él. No tuve tiempo de evitarlo. El misero, con el tiro en las entrañas, grió vertiginosamente un momento, en un redondo aullido agudo, y cayó muerto bajo una acacia.

Platero miraba al perro fijamente, erguida la cabeza, Diana, temerosa, andaba escondiéndose de uno en otro. El guarda, arrepentido quizás, daba largas razones no sabía a quién, indignándose sin poder, queriendo acallar su remordimiento. Un velo parecía enlutececer el sol; un velo grande, como el velo pequeñito que nubló el ojo sano del perro asesinado.

Abatidos por el viento del mar, los eucaliptos lloraban, más reciamente cada vez hacia la tormenta, en el hondo silencio aplastante que la siesta tendía por el campo aún de ora, sobre el perro muerto.

REMANSO

XXVIII

ESPERATE, Platero... O pace un rato en ese prado tierno, si lo prefieres.

Pero déjame ver a mí este remanso bello, que no veo hace tantos años...

Mira cómo el sol, pasando su agua espesa, le alumbra la honda belleza verdeoro, que los lirios de celestes frescura de la orilla contemplan extrasiados... Son escaleras de terciopelo, bajando en repetido laberinto; grutas mágicas con todos los aspectos ideales que una mitología de ensueño trajese a la desbordada imaginación de un pintor interno; jardines venustianos que hubiera creado la melancolía permanente de una reina loca de grandes ojos verdes; palacios en ruinas, como aquel que vi en aquel mar de la tarde, cuando el sol poniente hería, oblicuo, el agua baja... Y más, y más, y más; cuanto el sueño más difícil pudiera robar, tirando a la belleza fugiva de su túnica infinita, al cuadro recordado de una hora de primavera con dolor, en un jardín de olvido que no existiera del todo... Todo pequeñito, pero inmenso, porque parece distante; clave de sensaciones innumerables, tesoro del mago más viejo de la fiebre...

Este remanso, Platero, era mi corazón antes. Así me lo sentía, bellamente envenenado, en su soledad, de prodigiosas exuberancias detenidas... Cuando el amor humano lo hirió, abriéndole su dique, corrió la sangre corrompida, hasta dejarlo puro, limpio y fácil, como el arroyo de los Llanos, Platero, en la más abierta, dorada y caliente hora de abril.

A veces, sin embargo, una pálida mano antigua me lo trae a su remanso de antes, verde y solitario, y allí lo deja encantado, fuera de él, respondiendo a las llamadas claras, "por endulzar su pena", como Hylas a Alcides en el idilio de Chénier, que ya te he leído, con una voz desentendida y vana...

C A B A L L O S

Vi desde la ventana los caballos.

Fué en Berlín, en invierno. La luz
era sin luz, sin cielo el cielo.

El aire blanco como un pan mojado.

Y desde mi ventana un solitario circo
mordido por los dientes del invierno.

De pronto, conducidos por un hombre,
diez caballos salieron a la niebla.

Apenas ondularon al salir, como el fuego,
pero para mis ojos ocuparon el mundo
vacío hasta esa hora. Perfectos, encendidos,
eran como diez dioses de largas patas puras,
de crines parecidas al sueño de la sal.

Sus grupas eran mundos y naranjas.

Su color era miel, ámbar, incendio.

Sus cuellos eran torres
cortadas en la piedra del orgullo,
y a los ojos furiosos se asomaba
como una prisionera, la energía.

Y allí en silencio, en medio
del día, del invierno sucio y desordenado,
los caballos intensos eran la sangre,
el ritmo, el incitante tesoro de la vida.

Miré, miré y entonces reviví: sin saberlo
allí estaba la fuente, la danza de oro, el cielo,
el fuego que vivía en la belleza.

He olvidado el invierno de aquel Berlín oscuro.

No olvidaré la luz de los caballos.

CUANTO PASA EN UN DÍA

Dentro de un día nos veremos.

Pero en un día crecen cosas,
se venden uvas en la calle,
cambia la piel de los tomates,
la muchacha que te gustaba
no volvió más a la oficina.

Cambiaron de pronto el cartero.
Las cartas ya no son las mismas.
Varias hojas de oro y es otro:
este árbol es ahora un rico.

Quién nos diría que la tierra
con su vieja piel cambia tanto?
Tiene más volcanes que ayer,
el cielo tiene nuevas nubes,
los ríos van de otra manera.
Además cuánto se construye!
Yo he inaugurado centehares
de carreteras, de edificios,
de puentes puros y delgados
como navíos o violines.

Por eso cuando te saludo
y beso tu boca florida
nuestros besos son otros besos
y nuestras bocas otras bocas.

Salud, amor, salud por todo
lo que cae y lo que florece.

Salud por ayer y por hoy,
por anteayer y por mañana.

Salud por el pan y la piedra,
salud por el fuego y la lluvia.

SOBRE MI MALA EDUCACIÓN

Cuál es el cuál, cuál es el cómo?
Quien sabe como conducirse?

Qué naturales son los peces!
Nunca parecen inoportunos.
Están en el mar invitados
y se visten correctamente
sin una escanta de menos,
condecorados por el agua.

Yo todos los días pongo
no sólo los pies en el plato,
sino los codos, los riñones,
la lira, el alma, la escopeta.

No sé qué hacer con las manos
pero donde pongo el anillo?
y he pensado venir sin ellas;
Qué pavorosa incertidumbre!

Y luego no conozco a nadie.
No recuerdo sus apellidos.

--Me parece conocer a Ud.
--No es Ud. un contrabandista?
--Y Ud. señora no es la amante
del alcohólico poeta
que se paseaba sin cesar,
sin rumbo fijo por las cornisas?
--Voló porque tenía alas.
--Y Ud. continúa terrestre.
--Me gustaría haberla entregado
como india viuda a un gran brasero,
no podríamos quemarla ahora?
Resultaría palpitante!

~ AL PIE DESDE SU NIÑO

El pie del niño aún no sabe que es pie,
y quiere ser mariposa o manzana.

Pero luego los vidrios y las piedras,
las calles, las escaleras,
y los caminos de la tierra dura
van enseñando al pie que no puede volar,
que no puede ser fruto redondo en una rama.
El pie del niño entonces
fue derrotado, cayo
en la batalla,
fue prisionero,
condenado a vivir en un zapato.

Poco a poco sin luz
fue conociendo el mundo a su manera,
sin conocer el otro pie, encerrado
explorando la vida como un ciego.

Aquellas suaves uñas
de cuarzo, de racimo,
se endurecieron, se mudaron
en opaca substancia, en cuerno duro,
y los pequeños pétalos del niño
se aplastaron, se desequilibraron,
tomaron formas de reptil sin ojos,
cabezas triangulares de gusano.
Y luego encallecieron,
se cubrieron
con minimos volcanes de la muerte,
inaceptables endurecimientos.

Pero este ciego anduvo
sin tregua, sin parar
hora tras hora,
el pie y el otro pie,
ahora de hombre

SUEÑOS DE TRENES

Estaban sonando los trenes
en la estación, indefensos,
sin locomotoras, dormidos.

Entré titubeando en la aurora:
anduve buscando secretos,
cosas perdidas en los vagones,
en el olor muerto del viaje.
Entre los cuerpos que partieron
me senté solo en el tren inmóvil.

Era compacto el aire, un bloque
de conversaciones caídas
y fugitivos desalientos.
Almas perdidas en los trenes
como llaves sin cerraduras
caídas bajo los asientos.

Pasajeras del Sur cargadas
de ramilletes y gallinas,
tal vez fueron asesinadas,
tal vez volvieron y lloraron,
tal vez gastaron los vagones
con el fuego de sus claveles:
tal vez yo viajo, estoy con ellas,
tal vez el vapor de los viajes,
los rieles mojados, tal vez
todo vive en el tren inmóvil
y yo un pasajero dormido
desdichadamente despierto.

Yo estuve sentado y el tren
andaba dentro de mi cuerpo,
aniquilando mis fronteras,
de pronto era el tren de la infancia,
el humo de la madrugada,
el verano alegre y amargo.

PARTENOGENESIS

Todos los que me daban consejos
están más locos cada día.
Por suerte no les hice caso
y se fueron a otra ciudad
en donde viven todos juntos
intercambiándose sombreros.

Eran sujetos estimables,
politicamente profundos,
y cada falta que yo hacía
les causaba tal sufrimiento
que encanecieron, se arrugaron,
dejaron de comer castañas,
y una otoñal melancolía
por fin los dejó delirantes.

Ahora yo no sé qué ser,
si olvidadizo o respetuoso,
si continuar aconsejado
o reprocharles su delirio:
no sirvo para independiente,
me pierdo entre tanto follaje,
y no sé si salir o entrar,
si caminar o detenerme,
si comprar gatos o tomates.

Voy a tratar de comprender
lo que no debo hacer y hacerlo,
y así poder justificar
los caminos que se me pierdan,
porque si yo no me equivoco
quién va a creer en mis errores?
Si continué siendo sabio
nadie me va a tomar en cuenta.

Pero trataré de cambiar:
voy a saludar con esmero,

REGRESO A UNA CIUDAD

A qué he venido? les pregunto.

Quién soy en esta ciudad muerta?

No encuentro la calle ni el techo
de la loca que me quería.

Los cuervos, no hay duda, en las ramas,
mi rostro recién resurrecto.
el Monzón verde y furibundo,
el escupitajo escarlata
en las calles desmoronadas,
el aire espeso, pero dónde,
pero dónde estuve, quién fui?
No entiendo sino las cenizas.

El vendedor de betel mira
sin reconocer mis zapatos,
Tal vez su abuelo me diría:
"Salam" pero sucede
que se cayó mientras volaba,
se cayó al pozo de la muerte.

En tal edificio dormí
catorce meses y sus años,
escribí desdichas,
mordí
la inocencia de la amargura,
y ahora paso y no está la puerta:
la lluvia ha trabajado mucho.

Ahora me doy cuenta que he sido
no sólo un hombre sino varios
y que cuantas veces he muerto,
sin saber cómo he revivido,
como si cambiara de traje
me puse a vivir otra vida

AY QUÉ SÁBADOS MÁS PROFUNDOS!

Ay qué Sábados más profundos!

Es interesante el planeta
con tanta gente en movimiento:
olas de pies en los hoteles,
urgentes motociclistas,
ferrocarriles hacia el mar
y cuantas muchachas inmóviles
raptadas por rápidas ruedas.

Todas las Semanas terminan .
en hombres, mujeres y arena,
y hay que correr, no perder nada,
vencer inútiles colinas,
masticar música insoluble,
volver cansados al cemento.

Yo bebo por todos los Sábados
sin olvidar al prisionero
detrás de las paredes cruelles:
ya no tienen nombre sus días
y este rumor que cruza y corre
lo rodea como el océano
sin conocer cuál es la ola,
la ola del húmedo Sábado.

Ay qué Sábados irritantes
armados de bocas y piernas,
desenfrenadas, de carrera,
bebiendo más de lo prudente:
no protestemos del bullicio
que no quiere andar con nosotros.

POBRES MUCHACHOS

Como cuesta en este planeta
a amarse con tranquilidad:
todo el mardo mira las sábanas,
todos molestan a tu amor.

Y se cuentan cosas terribles
de un hombre y de una mujer
que después de muchos trajines
y muchas consideraciones
hacen algo insustituible,
se acuestan en una sola cama.

Yo me pregunto si las ranas
se vigilan y se estornudan,
si se susurran en las charcas
contra las ranas ilegales,
contra el placer de los batracios.
Yo me pregunto si los pájaros
tienen pájaros enemigos
y si el toro escucha a los bueyes
antes de verse con la vaca.

Ya los caminos tienen ojos,
los parques tienen policía,
son sigilosos los hoteles,
las ventanas anotan nombres,
se embarcan tropas y cañones
decididos contra el amor,
trabajan incesantemente
las gargantas y las orejas,
y un muchacho con su muchacha
se obligaron a florecer
volando en una bicicleta.

SUÑO DE GATOS

Qué bonito duerme un gato
duerme con patas y peso,
duerme con sus crueles uñas,
y con su sangre sanguinaria,
duerme con todos los anillos
que como círculos quemados
construyeron la geología
de una cola color de arena.

Quisiera dormir como un gato
con todos los pelos del tiempo,
con la lengua del pedernal,
con el sexo seco del fueyo
y después de no hablar con nadie,
tenderme sobre todo el mundo,
sobre las tejas y la tierra
intensamente dirigido
a cazar las ratas del sueño.

He visto cómo ondulaba,
durmiendo, el gato: corría
la noche en él como agua oscura,
y a veces se iba a caer,
se iba tal vez a despénar
en los desnudos ventisqueros,
tal vez creció tanto durmiendo
como un bisabuelo de tigre
y saltaría en las tinieblas
tejados, nubes y volcanes.

Duerme, duerme, gato nocturno
con tus ceremonias de obispo,
y tu bigote de piedra:
ordena todos nuestros sueños,
dirige la oscuridad
de nuestras dormidas proezas
con tu corazón sanguinario
y el largo cuello de tu cola.